The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Catalogue

1926-1927

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1926 - 1927

The Curtis Institute of Music

Endowed

By MARY LOUISE CURTIS BOK

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CATALOGUE

1926-1927

RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

Drawing by Ruyl

The Buildings of
The Curtis Institute of Music

Drawing by Ruyl

Entrance Hall of Main Building
The Curtis Institute of Music

The Curtis Institute of Music

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By Mary Louise Curtis Bok

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

The Executive Staff

of

The Curtis Institute of Music

Executive Director
William E. Walter

Dean
Grace H. Spofford

Counselor to the Student Body
Emily L. McCallip

Comptroller
H. W. Eastman

The Address of the Institute
Rittenhouse Square
Philadelphia Pennsylvania

Officers

of

The Curtis Institute of Music

President

Mrs. Mary Louise Curtis Bok

Vice President

Philip S. Collins

Secretary and Treasurer

William Curtis Bok

Board of Directors

Mrs. Mary Louise Curtis Bok
William Curtis Bok
Philip S. Collins
Cyrus H. K. Curtis
Mrs. Samuel S. Fels

The Purpose

The purpose of The Curtis Institute of Music is the training and development of students of talent. To this end it offers a faculty of surpassing distinction, comprising artists who are the great masters in the world of music today.

The sole qualification for entrance is the possession of a native musical gift, of a quality worthy to be taught by such masters. Since it is an endowed institution and thus fortunately removed from commercial considerations, it looks to the quality of its students rather than to the quantity, and confines its enrollment to a number which it can adequately and thoroughly instruct. It tries equally to serve students who wish to be concert artists and those who intend to become teachers.

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of study supplementary to those which have to do specifically with music. While a complete and thorough academic education is obviously impossible, the students secure at least a foundation on which to build in the future.

The Buildings

The Curtis Institute of Music, facing the gardens of Rittenhouse Square, is in the heart of the best residential section of Philadelphia—yet it is within four blocks of the Academy of Music, where every season are given the symphony concerts of the Philadelphia Orchestra and the operatic performances of the Metropolitan Opera Company of New York—with the various musical, literary and dramatic events of the city all taking place within the radius of these four blocks.

The activities of the Institute are housed in three beautiful private residences which have been remodeled and equipped for service as a musical and educational institution, yet there has been retained a strong flavor of their original homelike quality.

The material equipment is in keeping with the character of the Institute. The studios are sound-proof and contain over forty Steinway pianos. A comprehensive musical and reference library is in the process of formation.

The New Concert Hall

A most important addition to the equipment of the Institute will be the new Concert Hall now building which should be completed by January 1, 1927. The plans call for a spacious room 70 feet long, 35 feet wide and 22 feet high, with a seating capacity of approximately 350. All the resources of modern research are being used to make it acoustically perfect and, artistically, it will correspond to the Institute Main Building of which it is an integral part.

It will contain a large, four-manual pipe-organ, which will enable the Institute to give courses in that instrument.

The importance of the new hall as an adjunct to the general educational scheme will be very great. Here will be not only an ideal auditorium for the numerous recitals and concerts by students and members of the faculty but the students themselves will perform under conditions closely approximating those under which they must appear in professional life.

It will also be used for lectures, orchestra rehearsals and classes in Eurhythmics.

Photograph by Mishkin

MADAME MARCELLA SEMBRICH
Director of the Vocal Department
The Curtis Institute of Music

Photograph by Kubey-Rembrandt

MADAME MARCELLA SEMBRICH AND HER STUDENTS IN VOICE—The Curtis Institute of Music, 1925-1926

The Calendar

For the Season of

1926-1927

Entrance Examinations

Voice—Thursday, Friday and Saturday, September 23, 24 and 25 1926

Piano—Monday, Tuesday and Wednesday, September 27, 28 and 29 1926

Violin—Tuesday and Wednesday, September 28 and 29 1926

Violoncello—Monday and Tuesday, September 27 and 28 1926

Viola—Wednesday . . . . . September 29 1926

Harp—Saturday . . . . . October 2 1926

Theory—Monday, Tuesday and Wednesday, September 27, 28 and 29 1926

First Term Begins . . . . . October 1 1926

First Term Ends . . . . . January 31 1926

Second Term Begins . . . . . February 1 1927

Second Term Ends . . . . . May 31 1927

Holidays

Thanksgiving . . . . Thursday, November 25 1926

Christmas Vacation . December 23-January 3 (inclusive)

Washington's Birthday . . Tuesday, February 22 1927

Easter Vacation . . . . April 14-April 20 (inclusive)

Decoration Day . . . . . Monday, May 30 1927

Heads of Departments

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH, *Voice*

JOSEF HOFMANN, *Piano*

CARL FLESCH, *Violin*

LOUIS BAILLY, *Viola*

FELIX SALMOND, *Violoncello*

CARLOS SALZEDO, *Harp*

LEOPOLD STOKOWSKI, ORCHESTRA

REGINALD O. MORRIS, *Composition, Theory, Etc.*

These artists, in each instance, in addition to their duties as Directors and Supervisors, personally instruct a limited number of pupils.

Faculty

of

The Curtis Institute of Music

1926-1927

Department of Voice

Marcella Sembrich, *Director*
Harriet van Emden, *Assistant*

Teaching Staff

Marcella Sembrich
Madame Charles Cahier — Emilio de Gogorza
Horatio Connell — Harriet van Emden
Madeleine Walthèr

Repertoire and Chorus
Richard Hageman

—

Department of Piano

Josef Hofmann, *Director*
David Saperton, *Assistant*

Teaching Staff

Josef Hofmann
Benno Moiseïvitsch — Moriz Rosenthal
David Saperton — Isabelle Vengerova

—

Department of Violin

Carl Flesch, *Director*
Richard Hartzer, *Assistant*

Teaching Staff

Carl Flesch
Richard Hartzer — Frank Gittelson
Sascha Jacobinoff — Emanuel Zetlin

Other String Instruments

Viola
LOUIS BAILLY

Violoncello
FELIX SALMOND

Harp
CARLOS SALZEDO
FLORENCE WIGHTMAN, *Assistant*

Ensemble
LOUIS BAILLY — FELIX SALMOND

—

Orchestra

LEOPOLD STOKOWSKI, *Conductor*
Associate Conductor to be announced

Orchestra Classes
MARCEL TABUTEAU

Orchestral Instruments

Double Bass, ANTON TORELLO
Flute, WILLIAM M. KINCAID
Clarinet, DANIEL BONADE
Oboe, MARCEL TABUTEAU
Bassoon, WALTER GUETTER
Horn, ANTON HORNER
Trumpet, SOL COHEN
Trombone, GARDELL SIMONS
Tuba, PHILIP A. DONATELLI
Saxophone, FRED PARME
Tympani and Battery, OSCAR SCHWAR

(All the above teachers are solo players of the Philadelphia Orchestra)

—

Department of Theory, Etc.

REGINALD O. MORRIS, *Director*
HERBERT W. SUMSION, *Assistant*

Composition and Orchestration
REGINALD O. MORRIS

Composition and Counterpoint
ROSARIO SCALERO

JOSEF HOFMANN
Director of the Piano Department
The Curtis Institute of Music

Photograph by Kubey-Rembrandt

JOSEF HOFMANN AND HIS STUDENTS IN PIANO—The Curtis Institute of Music, 1925-1926

Harmony

HERBERT W. SUMSION ETHEL S. DRUMMOND

Solfège

RENÉE LONGY-MIQUELLE

—

Lecturer on Ancient Music

WANDA LANDOWSKA

Eurhythmics

PLACIDE DE MONTOLIU

Special Diction

MINNA SAUMELLE

—

Secondary Piano

EDITH WELLS BLY
ABRAM CHASINS
ETHEL S. DRUMMOND
ELEANOR FIELDS
JAMES S. MORRISETT
XENIA NAZAREVITSCH
VERA RESNIKOFF
MARY E. WATSON

Accompanists and Assistants

HARRY KAUFMAN
ESTHER RUHRSEITZ
DAGMAR DE CORVAL RYBNER

The Academic Department

The Faculty

HORACE ALWYNE, A.R.M.C.M.
Associate Professor of Music and
Director of the Department of Theoretical Music
Bryn Mawr College

MARIE EMMA BOURDIN-BACHER
Graduate School, University of Pennsylvania
Acting Instructor, Swarthmore College

GEORGES BALLY, Lic. ès Lettres
Instructor in Modern Languages
Princeton University

ISAAC L. BATTIN, A.M., A.A.G.O.
Graduate School, University of Pennsylvania

JEAN B. BECK, Ph.D.
(On leave of absence 1926-27)
Professor of Romance Languages and Literature
Lecturer on the History of Music
University of Pennsylvania

WILLIAM PAGE HARBESON, LL. B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

SAMUEL ARTHUR KING, M.A., (Lond.)
Lecturer in English Diction
Bryn Mawr College

ELBERT LENROW, A.M.
Graduate School, Columbia University
University of Pennsylvania

ROY F. NICHOLS, A.M., Ph.D.
Assistant Professor of History
University of Pennsylvania

DOMENICO VITTORINI, A.M., Litt.D.
Assistant Professor of Romance Languages and Literature
University of Pennsylvania

HERMANN J. WEIGAND, Ph.D.
Assistant Professor of German
University of Pennsylvania

Courses of Study

The course of study in each department of the Curtis Institute of Music consists of the MAJOR SUBJECT and supplementary studies chosen from the theoretic and academic departments. Each student's program is made by the Dean as the result of careful determination of his individual needs. The aim is a definite development of each student and an unfolding of his individual characteristics to the utmost degree.

There is no time limit set for the completion of any course since the emphasis is upon the quality of the achievement rather than upon the length of time given to a subject.

Subjects Offered to Students in the following Courses

	VOICE	PIANO	VIOLIN
APPLIED MUSIC	Voice* Operatic Coaching and Repertoire* Secondary Piano* Chorus	Piano* Accompanying* Ensemble	Violin* Secondary Piano* Ensemble Orchestra Orchestra Class
THEORETICAL MUSIC	Solfège Harmony Counterpoint and Fugue Composition*	Solfège Harmony Counterpoint and Fugue Composition*	Solfège Harmony Counterpoint and Fugue Composition*
SUPPLEMENTARY SUBJECTS	Diction (English, French, German, Italian) English Modern Languages (French, German, Italian) Comparative Arts History of Music Psychology Comparative Literature World History Platform and Stage Deportment Acoustics Eurhythmics	English Modern Languages (French, etc.) Comparative Arts History of Music Psychology Comparative Literature World History Platform and Stage Deportment Acoustics Eurhythmics	English Modern Languages (French, etc.) Comparative Arts History of Music Psychology Comparative Literature World History Platform and Stage Deportment Acoustics Eurhythmics

*Private instruction

VIOLA	VIOLONCELLO	HARP	OTHER ORCHESTRAL INSTRUMENTS
Viola*	Violoncello*	Harp*	Double-Bass*
Secondary Piano*	Secondary Piano*	Secondary Piano*	Wood-Wind
Ensemble	Ensemble	Ensemble	Brass and Percussion Instruments*
Orchestra	Orchestra	Orchestra	Secondary Piano*
Orchestra Class	Orchestra Class	Orchestra Class	Orchestra
			Orchestra Class
Solfège	Solfège	Solfège	Solfège
Harmony	Harmony	Harmony	Harmony
Counterpoint and Fugue	Counterpoint and Fugue	Counterpoint and Fugue	Counterpoint and Fugue
Composition*	Composition*	Composition*	Composition*
English	English	English	English
Modern Languages (French, etc.)	Modern Languages (French, etc.)	Modern Languages (French, etc.)	Modern Languages (French, etc.)
Comparative Arts	Comparative Arts	Comparative Arts	Comparative Arts
History of Music	History of Music	History of Music	History of Music
Psychology	Psychology	Psychology	Psychology
World History	World History	World History	World History
Comparative Literature	Comparative Literature	Comparative Literature	Comparative Literature
Platform and Stage Deportment	Platform and Stage Deportment	Platform and Stage Deportment	Acoustics
Acoustics	Acoustics	Acoustics	Eurhythmics
Eurhythmics	Eurhythmics	Eurhythmics	

*Private instruction

Photograph by Kubey-Rembrandt

CARL FLESCH
Director of the Violin Department
The Curtis Institute of Music

Photograph by Kubey-Rembrandt

CARL FLESCH, RICHARD HARTZER (his assistant) AND THEIR STUDENTS IN VIOLIN
The Curtis Institute of Music, 1925-1926

Composition	Theory	
Secondary Piano*	Secondary Piano*	
Solfège Harmony Counterpoint and Fugue Composition* Orchestration* Score Reading*	Solfège Harmony Counterpoint and Fugue	
English Modern Languages (French, etc.) Comparative Arts History of Music Psychology World History Comparative Literature Acoustics Eurhythmics	English Modern Languages (French, etc.) Comparative Arts History of Music Psychology World History Comparative Literature Acoustics Eurhythmics	

*Private instruction

Typical Program of Studies

There is no such thing in the Curtis Institute of Music as a standard required course of study, since each student is treated as an individual and has his program carefully adjusted to meet his own individual needs. For the majority of students, however, the following program may be considered as typical:

Voice

Voice
Secondary Piano
Chorus Singing—2 hours
Solfège or Harmony—3 hours
Diction—3 hours
English—1 hour
French—2 hours
German or Italian—2 hours
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History — 1 hour
Platform and Stage Deportment—1 hour
Eurhythmics—1 hour

Piano

Piano
Ensemble—1 hour
Solfège or Harmony—3 hours
English—1 hour
French or German or Italian—1 hour
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History — 1 hour
Eurhythmics—1 hour
Acoustics—1 hour

Violin

Violin
Secondary Piano
Ensemble—2 hours
Orchestra—2 hours
Solfège or Harmony—3 hours
English—1 hour
French or German or Italian—1 hour
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History — 1 hour
Eurhythmics—1 hour
Acoustics—1 hour

Viola

Viola
Secondary Piano
Ensemble—2 hours
Orchestra—2 hours
Solfège or Harmony—3 hours
English—1 hour
French, German or Italian—1 hour
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History } 1 hour
Eurhythmics—1 hour
Acoustics—1 hour

Violoncello

Violoncello
Secondary Piano
Ensemble—2 hours
Orchestra—2 hours
Solfège or Harmony—3 hours
English—1 hour
French, German or Italian—1 hour
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History } 1 hour
Eurhythmics—1 hour
Acoustics—1 hour

Harp

Harp
Secondary Piano
Ensemble—1 hour
Solfège or Harmony—3 hours
English—1 hour
French, German or Italian—1 hour
History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History } 1 hour
Eurhythmics—1 hour

Orchestral Instruments	Composition	Theory
Double-Bass Wood-Wind Brass and Percussion Instruments Secondary Piano Orchestra—2 hours Solfège or Harmony—3 hours English—1 hour French, German or Italian—1 hour History of Music / or / Comparative Arts / or / Psychology / or / Comparative Literature / or / World History } 1 hour Acoustics—1 hour	Composition Secondary Piano Orchestration Score Reading	Solfège or Harmony—3 hours History of Music / or / Comparative Arts / or / Psychology } 1 hour Comparative Literature—1 hour Eurhythmics—1 hour

Grading of the Piano Department

Mr. Josef Hofmann, Director of the Department, has inaugurated the following system of grading:

The Piano Department

Preparatory Grade

Where the student is on probation and being developed for the Artist Grades.

Artist Grades, A and B

For advanced students and professionals who desire to study under acknowledged masters and benefit by their advice and experience.

Post-Supervision

Available only to former students of the Artist Grades. Four lessons given by their respective teachers at equal periods during the school year, for not more than two years in each individual case.

The unique feature of this system is that the same masters who teach advanced students also give "Preparatory Grade" instruction. This enables the pupils to get the right foundation for further development, from the time they enter the Curtis Institute.

Outline of Courses in Solfège

(Eye, Ear and Memory Training—Sight Reading)

I

First Principles of Musical Theory: Notation, Time, Scales, Signatures, Intervals, Chords, Modulation.

Dictation: Single notes—elementary rhythms (separately and together). Recognition and writing of the common chord and its inversions, of the dominant 7th chord and inversions, and of simple modulations to related keys.

Sight Reading: Simple melodic exercises gradually increasing in difficulty. The study of the G-clef-2nd line, F-clef-4th line and C-clef-1st (singly—then in melodic and score arrangement).

Memory Drills.

II

Theory of all orchestral instruments and theory of transposition, ornaments, cadences, etc.

Dictation: All intervals of major and minor keys (melodically and harmonically); modulations to neighboring keys. Study and recognition of difficult rhythmic patterns, using combined rhythms, such as 2 against 3, 3 against 4, etc.

Sight Reading: Mastering of the 3 clefs used in "Solfège I." Study of the C-clef 3rd and 4th lines (singly—then in melodic and score arrangement). Ornaments.

Transposition: At sight (elementary) applying the theoretical work.

Memory Drills.

III

Application of theoretical work done in "Solfège I and II" through problem questions (oral and written).

Dictation: Of more elaborate melodic progressions using modulations to far-related keys and difficult rhythmic patterns. Chords and enharmonic changes. Two and three-part dictations with modulations. Four-part dictations with simple modulations.

Transposition: At sight of difficult melodic exercises, and of 2, 3 and 4 part simple exercises.

Sight Reading: Mastering of the 5 clefs used in "Solfège I and II." Study of the C-clef-2nd line and F-clef-3rd line (singly—then in melodic and score arrangement). Two, three and four part reading.

Memory Drills.

IV

Sight Reading: Complete mastering of all the clefs, using difficult skips, rhythms, modulations, etc.

Reading of *manuscript* music with all the clefs.

Study of rhythmic developments.

Difficult Transpositions: At sight of 2, 3 and 4 part exercises and accompaniments.

Dictation: Of modern combinations of great difficulty (both melodic and harmonic) using different clefs.

Recognition of 3 and 4 part dictations; writing in score form with proper clefs.

Outline of Courses in Harmony and Counterpoint

I. The harmonization of simple basses and melodies, in three and four parts, using the common chord and its inversions, and the dominant seventh in root position: also unaccented passing notes.

Inversions of the dominant seventh; suspensions, appoggiaturas, and simple ornamentation; modulation to related keys. Simple counterpoint (vocal and instrumental) in two parts.

II. The application of the above material in writing simple pianoforte accompaniments to a given melody. More elaborate counterpoint in two parts.

Secondary chords of the seventh; dominant ninths; chromatic alteration of triads and their inversions. Simple counterpoint in three parts.

III. More elaborate harmonization of chorales and other melodies; more elaborate counterpoint in three parts.

IV. Harmonization in five parts; remoter modulations by chromatic and enharmonic means; application of contrapuntal methods in treating more extended basses and melodies.

Reginald Owen Morris
Director of Theoretical Department
Instructor of Composition and Orchestration
The Curtis Institute of Music

Rosario Scalero
Instructor of Counterpoint and Composition
The Curtis Institute of Music

Course of Study for Composers

Intending composers will be required to show general competence in harmony and counterpoint, and (if necessary) to defer attempting original composition until a certain degree of proficiency in these subjects has been attained (*i. e.*, at least up to Grade IV of the general course outlined on page 26).

Their later training will include a thorough practical study of counterpoint and fugue, also of the earlier schools of counterpoint as exemplified in Palestrina and his contemporaries. They will also be required to study the principal methods of design employed by the great composers, and to learn themselves how to construct according to those principles.

As soon as this general technical competence has been attained (but not before) they will be encouraged to experiment freely in whatever direction they are inclined.

Vocal Repertoire and Operatic Coaching

This course is designed for the more advanced students. Primarily, it has to do with the proper interpretation of operatic arias and art-songs. For such students as are sufficiently advanced there will be actual training in opera and oratorio repertoire. Assignment of this last work is made by the Dean only on the recommendation of the Head of the Department.

Chorus

Choral singing is an essential part of the education of the students, and need not be limited to those specializing in Voice. The chorus will have one session per week. This is obligatory for all vocal students and is elective for others who can qualify for such work.

Ensemble

Special emphasis is put on ensemble playing for students of stringed instruments since it gives them the opportunity to apply practically what they have been taught in a theoretical manner. It not only gives them the necessary routine and technique of chamber music but makes them familiar in the course of a few years with a very considerable part of this most important form of music. The field covered is very broad, reaching from the simpler quartets of the eighteenth century through the great classics and romantics to composers of our day. Several public recitals are given during the year.

In Memoriam
LOUIS SVECENSKI
1862-1926

Harp Ensemble Classes

Harp ensemble classes will be formed with the advanced students of the Harp Department. These classes will be worked out on the type of The Salzedo Harp Ensemble, that is, not in unison, but in polyphonic formation. The compositions used in these classes will include works from the eighteenth, nineteenth and twentieth centuries.

Weekly rehearsals will be held and a public performance will be given at the close of the season.

Secondary Piano

Students majoring in Voice, Violin, Viola, Violoncello, Harp, Orchestral Instruments and Composition are required to study Piano as a secondary subject. In this way they become familiar with the keyboard and learn to think harmonically as well as melodically. They are therefore able to pursue the study of Harmony and the theoretical subjects more intelligently. The emphasis is not upon the technique of piano but upon the musical problem presented. The playing of accompaniments and practice in sight-reading form an important part of the training in Secondary Piano. Students who are already far advanced in piano may be excused from this course.

Courses in Orchestral Instruments

There is in the United States a serious lack of players of wood-wind, brass and percussion instruments qualified to hold posts in the many symphony orchestras scattered through the country. There exist today more excellent positions, waiting to be worthily filled, than there are players ready to fill them. Especially is this true now that the present immigration laws have practically cut off Europe as a source of such players.

It is the plan of The Curtis Institute of Music to build a school to supply this demand. To this end arrangements have been made whereby it can offer unequalled advantages to young men and young women ambitious to embrace these branches of the art.

For teachers of double-bass, flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, tuba, tympani and other instruments of percussion it offers artists who hold in the Philadelphia Orchestra the posts of solo players of these various instruments. Each is a master of great reputation.

Photograph by Kubey-Rembrandt

LEOPOLD STOKOWSKI
Director of Orchestral Training, The Curtis Institute of Music

Photograph by Kubey-Rembrandt

LOUIS BAILLY AND HIS STUDENTS IN VIOLA—The Curtis Institute of Music, 1925-1926

The Orchestra

For students of all stringed instruments, as well as those specializing in wood-wind, brass and percussion, training in orchestral technique and routine is invaluable.

The opportunities for such training offered by The Curtis Institute of Music are unique. Dr. Leopold Stokowski, the salient figure among the great conductors of today, personally trains and drills the student orchestra. In other words, the students of The Curtis Institute of Music receive the training which has made the Philadelphia Orchestra the foremost in the world.*

The value of this training is enhanced by the presence in the orchestra of various solo players of the Philadelphia Orchestra. Membership in this orchestra is required of all students of stringed and orchestral instruments (young men and young women alike).

In order to extend as far as possible the influence of this work, membership in the student orchestra is open (without fee) to a limited number of qualified players not otherwise connected with the Institute.

Orchestra Classes

These classes are designed to give students preliminary training in orchestral performance and are conducted by Marcel Tabuteau. The technique of orchestral playing, differing as it does from solo technique, is especially emphasized. Phrasing, rhythm, delicate points of shading, and dynamic variety are worked out on the different orchestral instruments. Sight-reading is also included.

*Mr. Stokowski's assistant will be announced later.

Eurhythmics

I. This course includes general training in the technique of movement: time, pulsation, impulse, relaxation, tending to an awakening and development of the rhythmic consciousness and the sense of form.

II. Keyboard, melodic and harmonic improvisation. Rhythmic movement as the originator of melodic and harmonic movement. Improvisation of themes, phrases, periods and longer musical forms. Building the melodic, harmonic and rhythmic vocabularies.

III. Rhythmic dancing. Interpretative and dance composition, including: First, creative exercises, composition of dancing and plastic studies. Second, performance of dances based on interesting musical works—concertos, orchestral suites, et cetera.

Acoustics

Theory of Sound and Musical Instruments

Production and propagation of sound. Noise and tones. Vibrations of strings, rods, plates, membranes, reeds. Orchestral instruments; the piano; the organ. Historical survey.

The lectures will be supplemented by many experimental demonstrations.

Music of the Past

A special course of lectures on "Style and Interpretation of Old Music Following the Principles of the Great Masters of the Seventeenth and Eighteenth Centuries" will be given by Madame Wanda Landowska. These lectures will be illustrated with many examples played on the clavichord, harpsichord and modern pianoforte. They will be open to all students of the Institute and the general principles of interpretation and style laid down will be valuable not only to students of keyboard instruments but to violinists, singers and other members of the student body.

The lectures will be given on five consecutive Tuesday afternoons, beginning March eighth at four o'clock. The subjects follow:

The Great English Masters of the Elizabethan Period and Shakespeare's Beloved Composers—*March 8th*

The Great Italian Masters—Frescobaldi, Pasquini, Vivaldi, Scarlatti—*March 15th*

The Flowering of the French Music in the Seventeenth and Eighteenth Centuries: Dandrieu, Daquin, Rameau, Clerambault, François Couperin le Grand—*March 22nd*

Bach's Great Predecessors and Contemporaries in Germany: Buxtehude, Bohme, Fischer, Pachelbel, Telemann—*March 29th*

Das Wohltemperirtes Clavier: Explanation of the Title in Relation to the Old Keyboard—*April 5th*

In addition to this series of five lectures, Madame Landowska will give the twenty-third lecture in Comparative Arts on "Johann Sebastian Bach, His Relation to His Predecessors and His Contemporaries—French and Italian Influences in His Style. Italian Concerto—Chromatic Fantasia—English and French Suites."

In the series of faculty programs, she will lecture on Sunday, April tenth, on "Bach's Sons and the Gallant Style: Wilhelm Friedemann—Carl Philip Emanuel—Johann Christoph."

Photograph by Mishkin

MORIZ ROSENTHAL
Instructor of the Piano, The Curtis Institute of Music

BENNO MOISEÏVITSCH

Instructor of the Piano, The Curtis Institute of Music

The Academic Department

The Academic Department aims to give the students of the Curtis Institute, under a minimum time schedule, the collegiate background and understanding of cultural values essential to the true development of an artist.

Chief among the contributing factors toward such an end are the study of languages, literature, fine arts, history and psychological research.

The aim of the Academic Course of the Institute is likewise to emphasize the fundamental unity underlying the various art forms in order to develop the students' deeper conception of art and life and to suggest a higher ideal of personal ethics.

Students, unless excused for some valid reason, are required to study at least two academic subjects each term and to attend certain lectures.

The Academic Courses are as follows:

English

I. Elementary English Composition.

This course will include first a study of the elements of good writing—punctuation, syntax, vocabulary, sentence and paragraph structure, and the like, and second a consideration of style in both written and spoken expression. Weekly themes will be required.

MR. LENROW

II. A Course in Advanced Composition.

This will comprise an informal discussion group, attention being devoted not so much to matters of

syntax and grammatical construction, as to the development of the choice and arrangement of material.

DR. HARBESON

III. English Literature.

This course is designed as a general survey. Its endeavor will be to take the background of English History, divide it into its several epochs, revivify these epochs so far as is possible, and illustrate each of them with its own peculiar form—epic, romance, ballad, drama, satire, lyric, essay, short story, novel and tract. The major part of the course will be in lecture form, with outside readings. Some reading, as much as time allows, will be done in class.

DR. HARBESON

IV. The Novel.

By lectures and readings, this course will trace the origin and rise of the novel form, and treat biographically the great novelists from Defoe, through Richardson, Fielding, Smollett, Sterne, Scott, Dickens, Thackeray, Austen, Bronte, Eliot, Reade, Meredith, Hardy, Stevenson, to the general type of the contemporary novel. Six novels will be required of the class.

DR. HARBESON

V. The Drama.

A survey of the development of the dramatic form in England, beginning with the Mystery Plays, the Morality Plays and the Interludes, through the

Elizabethan Drama, with particular reference to Shakespeare and the Restoration and Eighteenth Century comedies, to the contemporary stage and Pinero, Barrie, Dunsany and Milne. Eight plays will be read. Lectures and readings.

DR. HARBESON

VI. English Poetry.

A series of readings of the later English Poets, from Cowper and Crabbe, through Wordsworth, Shelley, Keats, Tennyson and Browning to Swinburne.

DR. HARBESON

Comparative Literature

I. Attention will be focused upon man's changing ideals and truths as these are embodied in literature, and their development in various guises will be traced through representative works of the classical, mediaeval, and modern periods. Outside reading will supplement lectures and group discussions in the class-room.

MR. LENROW

English Diction

MR. KING

I. Elementary English Diction.

A course in correct articulation and purity of vowel sounds, primarily adapted to the needs of singers.

II. Elementary English Diction.

In this course the laws governing pronunciation and the sonant properties of speech—inflection and pitch—are studied in detail.

III. Advanced English Diction.

Training in the musical appreciation of the English rhythms, both prose and verse. In this course, students who intend to teach will be afforded full opportunity of practice in applying to selections from English Literature all the underlying musical principles of effective speech and reading.

IV. Platform and Stage Deportment.

When required, an extensive course in "Le geste et l'action theatrale" will be given.

V. Mr. King will have consultation hours available so that students with special needs may be given additional individual instruction.

French

I. Elementary French.

A conversational course emphasizing more especially pronunciation and elementary idioms.

MR. BALLY

II. Intermediate French.

A more advanced course in grammar, reading and conversation.

MR. BALLY

III. French Literature of the Nineteenth Century.

First term: Survey of the French novel; the Schools of Romanticism, Realism, Naturalism, Symbolism and Impressionism.

Second term: Lyric and Dramatic Literature from the first Romanticists to the end of the Nineteenth Century.

MADAME BACHER

French Diction

I. Elementary French Diction.
A systematic study of speech sounds. Elocution in prose and poetry for vocal students.

MR. BALLY

II. Advanced French Diction and Declamation.
Training in accurate phonetic pronunciation and dramatic interpretation of selected French masterpieces.

MADAME BACHER

German

DR. WEIGAND

I. Elementary German.
A course designed to give the student a sense of the pattern and rhythm of German speech through the medium of easy prose reading.

II. Advanced German.
Reading of short stories, conversation, grammar.

I. Elementary German Diction.
A course primarily for vocal students, aiming to develop a consciously correct rendering of German lyrics.

II. Advanced German Diction.
For students who have completed the elementary course.

Italian

DR. VITTORINI

I. Elementary Italian.
Presentation of the fundamental points of Italian Grammar. Reading of easy short stories of contemporary writers.

II. Intermediate Italian.
Review of Grammar. Readings from different writers of various countries. General idea of the main tendencies in Italian Literature.

III. Advanced Italian.
Conversation covering both daily conversation and Italian Literature and Art. Reading of Dante's Divine Comedy, and of a modern novel or play.

I. Elementary Italian Diction.
Elements of Italian Diction with special attention to vowels and rhythm.

II. Advanced Italian Diction.
Interpretation of meaning of songs, and diction.

History

DR. NICHOLS

Evolution of Modern Civilization. A brief survey of the principal institutional developments which have produced modern civilization.

Drawing by Ruyl

Department of Stringed Instruments
and Theory
The Curtis Institute of Music

Drawing by Ruyl

Entrance Hall in the Department of
Stringed Instruments and Theory
The Curtis Institute of Music

Psychology

(Lecturer to be announced)

Psychology—Methods of Work.

This course is designed to aid the student to develop his methods of study and practice in such fashion that his progress will not be impeded by unnecessary difficulties. Attention is directed especially to certain aspects of biological and psychological research which have been shown to possess great importance for the individual in the right ordering of his life and work.

History of Music

(These two courses are given in alternate years)

I. The Evolution of Music from its Origin to the Modern Age. (To be given in 1927-1928.)

This course differs from the traditional History of Music inasmuch as it is focused on the evolution of "genres," monodic and polyphonic, vocal and instrumental, rather than on the biographical survey of composers.

DR. BECK

II. A Continuation of Course I. (To be given in 1926-1927.)

This course consists of the study of the History of Music from the period of the Florentine Revolution (1600) up to the present day. The lectures will be widely illustrated, all study and analysis being based on the actual hearing of the music itself. A certain amount of collateral reading will be required of all students.

MR. ALWYNE

Lectures on Comparative Arts

Each year a series of Lectures in the Comparative Arts is given as a part of the curriculum of the Academic Department.

This traces, along broad lines, the development of artistic civilization, revealing the intimate relationship and comparative values of the Arts and emphasizing currents of thought which have contributed notably to the development of music.

It considers the contribution to the cultural development of the human race made by music, the plastic arts and literature.

The relation of Art to ethical thought and philosophy is also considered.

This course is open to persons not otherwise enrolled in the Institute.

Comparative Arts

The Course for 1926-27

Ancient Period

1—October 11th . . . . . *The Kinship of the Arts*
FISKE KIMBALL
Director of The Pennsylvania Museum

2—October 18th . . . . . *Greek Literature and Religion*
HENRY NEVILL SANDERS, Ph.D.
Alumnae Professor of Greek, Bryn Mawr College

3—October 25th . . . *Some Characteristics of Greek Art*
HUGER ELLIOTT
Director of Educational Work, Metropolitan Museum of Art

4—November 1st . . . . . *Roman Literature and Life*
GEORGE DEPUE HADZSITS, A.M., Ph.D.
Professor of Latin, University of Pennsylvania

5—November 8th . . *The Essential Contributions to Civilization made by Greece and Rome*
ALFRED MARTIN
Society for Ethical Culture, New York

Early Christian and Mediaeval Period

6—November 15th . . *The New Code of Christian Ethics and Aesthetics and Its Reflection in Gregorian Chant*
THE VERY REV. MGR. LEO P. MANZETTI, Mus.D., M.S.M.
The Society of St. Gregory of America

7—November 22nd . . *The Crusades and the Art of the Troubadours*
DR. JEAN B. BECK
Professor of Romance Languages, University of Pennsylvania

8—November 29th . . *Influence of Byzantine and Arabian Civilization Upon the Occident*
GEORGIANA GODDARD KING, M.A.
Professor of the History of Art, Bryn Mawr College

9—December 6th . . *The Teachings of the Great Scholastics: St. Augustin, Francis of Assisi, Thomas of Aquino*
MR. ALFRED MARTIN

10—December 13th . . *The Classical Greek, Roman, Celtic and Norse Elements in Mediaeval Literature*
RAYMOND M. WEAVER, B.S., A.M.
Assistant Professor of English, Columbia University

11—December 20th . . . . . *Dante and Petrarch*
DOMENICO VITTORINI, M.A., Litt.D.
Assistant Professor of Romance Languages and Literature
University of Pennsylvania

12—January 10th . . *Home Life in the Various Classes of Society During the Middle Ages*
MR. RAYMOND M. WEAVER

The Renaissance, Humanism and Reformation

13—January 17th . . *The Revival of Learning After the Fall of Constantinople*
MR. ALFRED MARTIN

14—January 24th . . . . . *The Italian Primitives*
MR. ALFRED MARTIN

15—January 31st . . *The Renaissance and the Great Florentine Painters*
MR. ALFRED MARTIN

16—February 7th . *The Early Contrapuntalists and Palestrina*
ROSARIO SCALERO
Professor of Composition, The Curtis Institute of Music

17—February 14th . . . . . *The Beginnings of Opera*
CARL ENGEL
Chief of Division of Music, Library of Congress

18—February 21st . . . . . *Dürer and Holbein*
LEO KATZ
Artist and Critic, New York City

19—February 28th . . *The Reformation: Its Causes and Effects Upon Political and Artistic Conditions in the Countries Affected*
MR. ALFRED MARTIN

The Seventeenth Century and the Era of Absolutism

20—March 7th . . *Shakespeare and the Elizabethan Period*
WILLIAM LYON PHELPS
Professor of English, Yale University

21—March 14th . . *Arts and Letters in Spain: Cervantes, Lope da Vega, Velasquez and Calderon*

JAMES P. W. CRAWFORD, Ph.D., Litt.D.
Professor of Romance Languages and Literature
University of Pennsylvania

22—March 21st . . *Louis XIV: Corneille, Racine, Molière*

ANDRÉ MORIZE, Agrégé-des-Lettres
Associate Professor of French Literature, Harvard University

23—March 28th . . *Johann Sebastian Bach, His Relation to His Predecessors and His Contemporaries—French and Italian Influences in His Style. Concerto Italiano—Phantaisie Chromatique—English and French Suites*

WANDA LANDOWSKA

The Eighteenth Century

24—April 4th . . *Free Thought and Its Expression in Letters and Sciences: Diderot, Voltaire, Rousseau*

ALFRED SCHINZ, Ph.D., O.A.
Professor of French Language and Literature, Smith College

25—April 11th . . *The Classics in Music: Haydn, Mozart*

DANIEL GREGORY MASON
Professor of Music, Columbia University

26—April 25th . . . . . *Beethoven*

Lecturer To Be Announced

27—May 2nd . . *The End of the Ancien-Régime, the Revolution and Its Bearings Upon Civilization*

MR. ALFRED MARTIN

Requirements for Entrance Examinations

The entrance requirements for The Curtis Institute of Music do not comprise the performance of certain specified compositions. The requirements have been left in a general form, giving the candidate the choice as to which work and which studies of a particular composer he wishes to present for examination. The final decision as to the suitability of a candidate for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. While the choice of compositions is important, the manner of performance carries far greater weight.

The Entrance Examination Board, in each department, consists of the head of the department and certain members of the faculty.

Voice

Candidates should possess an excellent voice in good condition; an accurate musical instinct, sense of rhythm, and a good ear. An elementary knowledge of theory, intervals, keys, scales and the elements of music and some knowledge of piano are most desirable. In general, an applicant should not be over twenty-three years.

For Artist Students a higher degree of development is required: an evenly developed voice, uninjured; timbre of voice agreeable and expressive; steady breath control as evidenced in smooth scales; agreeable diction in foreign languages; interpretative ability. In addition to these quali-

Photograph by Franz Löxey—Vienna

MADAME CHARLES CAHIER
Instructor of the Voice, The Curtis Institute of Music

Photograph by Kubey-Rembrandt

EMILIO DE GOGORZA
Instructor in Voice, The Curtis Institute of Music

ties, the artist student should be a fluent sight-reader, have sincerity and warmth in dramatic and lyric expression, and should possess a fair knowledge of a portion of the following composers' songs and oratorios: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc. The artist student should also know arias from the operas of the following composers: Mozart, Bizet, Saint-Saëns, Puccini and Wagner.

Piano

Candidates must be able to play satisfactorily from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach: a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Violin

Candidates should have a precise knowledge of the positions and the change of positions, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Beriot, Viotti, Spohr or Vieuxtemps.

Viola

Candidates must have some knowledge of the clefs, the positions, scales, arpeggios, and be acquainted with

some of the standard violin studies such as those of Kreutzer, Kayser, Opus 55; or Campagnoli, 41 Caprices, Opus 22, which are especially written for the viola.

Violoncello

Candidates must be able to play satisfactorily all major and minor scales and arpeggios; and two movements (a fast and slow) from a Bach Suite, by memory. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern.

Harp

There are no special requirements besides a physical adaptability to play the instrument (size of hands, arms, thumbs, et cetera), and an elementary knowledge of music.

Orchestral Instruments

An applicant must have at least an elementary knowledge of music and be physically fitted for the instrument he desires to play.

Composition

Candidates must pass examinations in Ear-Training, Harmony, and Counterpoint and Fugue. They must also submit examples of original work showing that they possess genuine creative ability.

FELIX SALMOND

Instructor of the Violoncello and Ensemble
The Curtis Institute of Music

Photograph by Kesslere

RICHARD HAGEMAN
Special Coaching in Opera and Repertoire
The Curtis Institute of Music

Theory

After having passed his examination in the major subject, the candidate must have a personal interview with the Director of the Theoretical Department and be tested in Ear-Training, and general musical knowledge. Assignments to classes in Solfège, Theory, Harmony, et cetera, will be made as a result of these examinations, no credit for work done in other institutions being accepted.

Assignment to Teachers

Students are assigned to teachers in accordance with the recommendation of the Examiners. While requests for instruction with particular teachers will be given careful consideration, the right is reserved to make such assignments as seem to be for the best interests of the students. Teachers reserve to themselves the right of final acceptance or rejection.

Enrollment Requirements

On request, forms of application for admission will be sent to prospective candidates to be filled out by them and returned.

The acceptance of an application for admission is conditioned upon the passing of the entrance examination in the major subject of the applicant.

A registration fee of $20 must be returned with the application. This will entitle the applicant to take the entrance examination at the time set by The Curtis Institute of Music.

If the applicant is accepted as a student, this fee will be credited to the tuition for the first year. If full exemption in tuition is granted, this fee will be returned. If partial exemption in tuition is granted, this fee will be credited to the amount of partial tuition to be paid for the first year.

If the applicant is not accepted, this fee will be retained by The Curtis Institute of Music, as a charge for the examination.

If the student notifies The Curtis Institute of Music at least ten days before the day set for entrance examination that this application is to be cancelled, the fee will be returned.

Requests for application blanks should be addressed to the Executive Director.

For the dates of the Entrance Examinations, see Page 9.

Tuition Fees

	Total for Year	Payable 1st Term	Payable 2nd Term
*Voice including all other courses open to students majoring in this subject	$500	$300	$200
*Piano including all other courses open to students majoring in this subject	500	300	200
*Violin including all other courses open to students majoring in this subject	500	300	200
*Viola including all other courses open to students majoring in this subject	500	300	200
*Violoncello including all other courses open to students majoring in this subject	500	300	200
Harp including all other courses open to students majoring in this subject	500	300	200
Harp alone	350	200	150
Composition including theoretical and supplementary subjects	350	200	150
Composition alone	250	150	100
Double-Bass, Wood-Wind, Brass, Percussion Instruments, Etc., including theoretical and supplementary subjects	250	150	100
Double-Bass, Wood-Wind, Brass, Percussion Instruments, Etc., alone	150	100	50
Courses in Theoretical Music including supplementary subjects	250	150	100
Comparative Arts alone	30	30	

*In the few special cases where students are allowed to take the subject alone, no deduction is made for the courses omitted.

Conditions

Students are enrolled for the full school year (two terms) and are liable for the full amount of tuition, payments to be made at the beginning of the first and second terms. No reduction in the fee of a term will be made to students who may be admitted after the beginning of the term in question. No student will be admitted to instruction of any kind—individual or class—until the fee for the term in question has been paid.

No refund will be made for students leaving before the expiration of the school year, although exceptional cases will receive the consideration of the Executive Director.

No deduction will be made for loss of lessons, except in case of protracted illness of more than five consecutive weeks, in which case the Institute will rebate to the student in cash one-half of such proportion of the student's fee paid for the term during which the illness occurs as the duration of the illness bears to the length of the term, or if such fee has not been paid, such rebate will be credited against it; provided, however, that the student returns to the Institute for instruction during said term immediately upon recovery from the illness and presents a doctor's certificate specifying the nature and duration of the illness, the fact that treatment was given therefor, and the necessity for student's absence by reason thereof.

In case the student is ill for more than five consecutive weeks and cannot return for instruction before the end of the term by reason of said illness, said rebate will be computed from the commencement of the illness until the

end of the term; provided a doctor's certificate is presented as above provided.

The Institute reserves the right to dismiss a student at any time during a term, or at the end of a term or school year, for unsatisfactory work or behavior.

All applications, whether in person or by mail, should be made to

The Executive Director
THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

Tuition Exemption

Gifted pupils unable to pay may be granted financial exemption, full or partial, by The Curtis Institute of Music. Such grants are recommended by the Examining Board and the financial need must be demonstrated to the satisfaction of the Executive Director.

In the case of exceptionally gifted pupils, lacking means, the following donors have generously offered to provide the tuition fee:

MADAME MARCELLA SEMBRICH . . . . . Two students of Voice

MADAME CHARLES CAHIER . . One student of Voice

MRS. CYRUS H. K. CURTIS . One student of Voice
(In memory of her daughter, Eleanor Pillsbury Pennell)

MR. JOSEF HOFMANN . . . Two students of Piano

MRS. EDWARD BOK . . . . Two students of Piano

MR. AND MRS. JOHN F. BRAUN . . . . . One student of Piano

MR. AND MRS. WILLIAM CURTIS BOK . . . One student of Piano

MR. AND MRS. PHILIP S. COLLINS . . . . One student of Violin

MR. CARLOS SALZEDO . . . . . One student of Composition for Harp

MR. CYRUS H. K. CURTIS . One student of Trombone
(In memory of his father, Cyrus Libbey Curtis)

Candidates wishing to avail themselves of these opportunities should write to the Executive Director of The Curtis Institute of Music, asking for a tuition exemption blank to be filled out by the applicant.

Photograph by Kubey-Rembrandt

CARLOS SALZEDO AND HIS STUDENTS IN HARP—The Curtis Institute of Music, 1925-1926

Photograph by Kubey-Rembrandt

THE CURTIS QUARTET

Louis Bailly, Viola; Emanuel Zetlin, Violin; Carl Flesch, Violin; Felix Salmond, Violoncello

Opportunities to Hear Music

Symphony Concerts and Operas

Stress is laid on the necessity of students of music having ample opportunity to hear music performed by great masters. Two of the large proscenium boxes in the Academy of Music are taken by the Institute for the Saturday evening concerts of the Philadelphia Orchestra. The seats in these are available for students at a nominal cost. A limited number of the less expensive sections of the Academy of Music are taken by the Institute for all the Philadelphia performances of the Metropolitan Opera Company. These are available for the students at cost.

Faculty Recitals

The artist members of the Faculty give at least one recital in the Institute during the year and attendance at these recitals is obligatory on all students (without cost).

During 1925-26 the following Faculty recitals were given:

Academy of Music Foyer Series

November 19	Wilhelm Bachaus	*Pianist*
	Felix Salmond	*Violoncellist*
December 17	Madame Charles Cahier	*Contralto*
	Louis Bailly	*Viola*
January 7	Josef Hofmann	*Pianist*
February 18	The Curtis Quartet	
March 18	Emilio de Gogorza	*Baritone*

Series in the Concert Room of the Institute

December 2	Carlos Salzedo	*Harpist*
December 9	Emanuel Zetlin	*Violinist*
December 13	Madame Charles Cahier	*Contralto*
	Louis Bailly	*Viola*
January 17	The Curtis Quartet	
January 20	Frank Gittelson	*Violinist*
January 31	Wanda Landowska	*Harpsichord*
February 3	Carl Flesch	*Violinist*
February 10	Wilhelm Bachaus	*Pianist*
February 14	Josef Hofmann	*Pianist*
	Carl Flesch	*Violinist*
February 24	George Boyle	*Pianist*
February 28	Horatio Connell	*Baritone*
March 5	Louis Bailly	*Viola*
March 21	Felix Salmond	*Violoncellist*
March 28	George Boyle	*Pianist*
	Frank Gittelson	*Violinist*
April 8	Isabelle Vengerova	*Pianist*
April 16	David Saperton	*Pianist*
April 18	Sascha Jacobinoff	*Violinist*
April 28	Emilio de Gogorza	*Baritone*
May 6	Josef Hofmann	*Pianist*

Students' Concerts

Thirty-four *Students' Concerts* were given in the Season of 1925-26, with programs presented by students in piano, voice, violin, viola, violoncello, harp, ensemble, and orchestra.

In the six Students' Concerts devoted to Ensemble, the following works were played: *Beethoven*—Quartets, Opus 18, Nos. 2, 3, 4, 5; *Mozart*—Serenade for String Quartet, Quartets in G minor and G major; *Haydn*—Quartet, Opus 3, No. 2; *Schubert*—Quartets in A minor and G major; *César Franck*—Quintet in F minor for Piano and Strings; *Lekeu*—Sonata in G major for Piano and Violin; *Brahms*—Sextet in B-flat major; *Hugo Wolf*—Italian Serenade for String Quartet; *Schumann*—Quintet in E-flat major for Piano and Strings.

Orchestra Concerts

At least one orchestra concert under the direction of Mr. Stokowski is given each year. The first of such concerts by the Student Orchestra was given Sunday afternoon, April 25, 1926, in the Ball Room of the Penn Athletic Club, Mr. Stokowski and Dr. Thaddeus Rich conducting. The following was the program:

BACH.....Choralvorspiel—"Wir glauben all' an einen Gott"
(Mr. Stokowski, Conducting)

WEBER.....Recitative and Aria—"Wie nahte mir der Schlummer" from "Der Freischütz" for Soprano and Orchestra
ELSA MEISKEY (Student under Madame Sembrich)
(Dr. Rich, Conducting)

BEETHOVEN.....Allegretto from Symphony No. 7 in A major
(Dr. Rich, Conducting)

RUBINSTEIN.....Moderato assai from Concerto in D minor for Piano and Orchestra
SHURA CHERKASSKY (Student under Mr. Hofmann)
(Mr. Stokowski, Conducting)

SAINT-SAËNS.....Danse Macabre
(Dr. Rich, Conducting)

LALO.....Allegro non troppo from "Symphonie Espagnole" for Violin and Orchestra
LOIS ZU PUTLITZ (Student under Mr. Flesch)
(Mr. Stokowski, Conducting)

SIBELIUS.....Finlandia
(Mr. Stokowski, Conducting)

The Curtis Quartet

The Curtis Quartet has been organized as an integral part of The Curtis Institute of Music, as it is composed of members of its faculty. Carl Flesch is the head of the Violin Department, in which Emanuel Zetlin is one of the principal teachers. Louis Bailly is the head of the Viola Department, Felix Salmond of the Violoncello Department, and these last two artists have the classes in Ensemble.

The chief purpose in maintaining this quartet is to enable the students of The Curtis Institute of Music to hear chamber music played by masters, to set before them, as it were, a living illustration of what they must strive for if they are to attain to the artistic ideals of the school in which they are students.

But having been so fortunate as to gather into an ensemble four such distinguished musicians, The Curtis Institute of Music has felt that it owes a duty to the public. Hence a very limited number of concerts outside of the Institute are arranged for each year. In 1926-1927 aside from its concerts for the students it will appear in Philadelphia, New York, Washington and Boston.

General Information

Living Accommodations

Arrangements have been made with a number of homes for the housing of students. These arrangements aim to provide wholesome living accommodations and have been selected by Miss Emily L. McCallip, Counselor to the Student Body. Upon request, rooming accommodations will be recommended to students, according to individual needs and means. Rentals range from $5, $6 and $7 a week per person for double rooms, $8 to $10 a week for single rooms, to $150 a month for an apartment of three rooms, bath and kitchenette.

Meals may be secured usually in the near neighborhood, and, in a few instances, in the same house. At least $10 a week ought to be reserved for food, if proper consideration is to be given to the nourishing and well-balanced diet that a student needs.

The Institute serves luncheon at cost to the teachers and students.

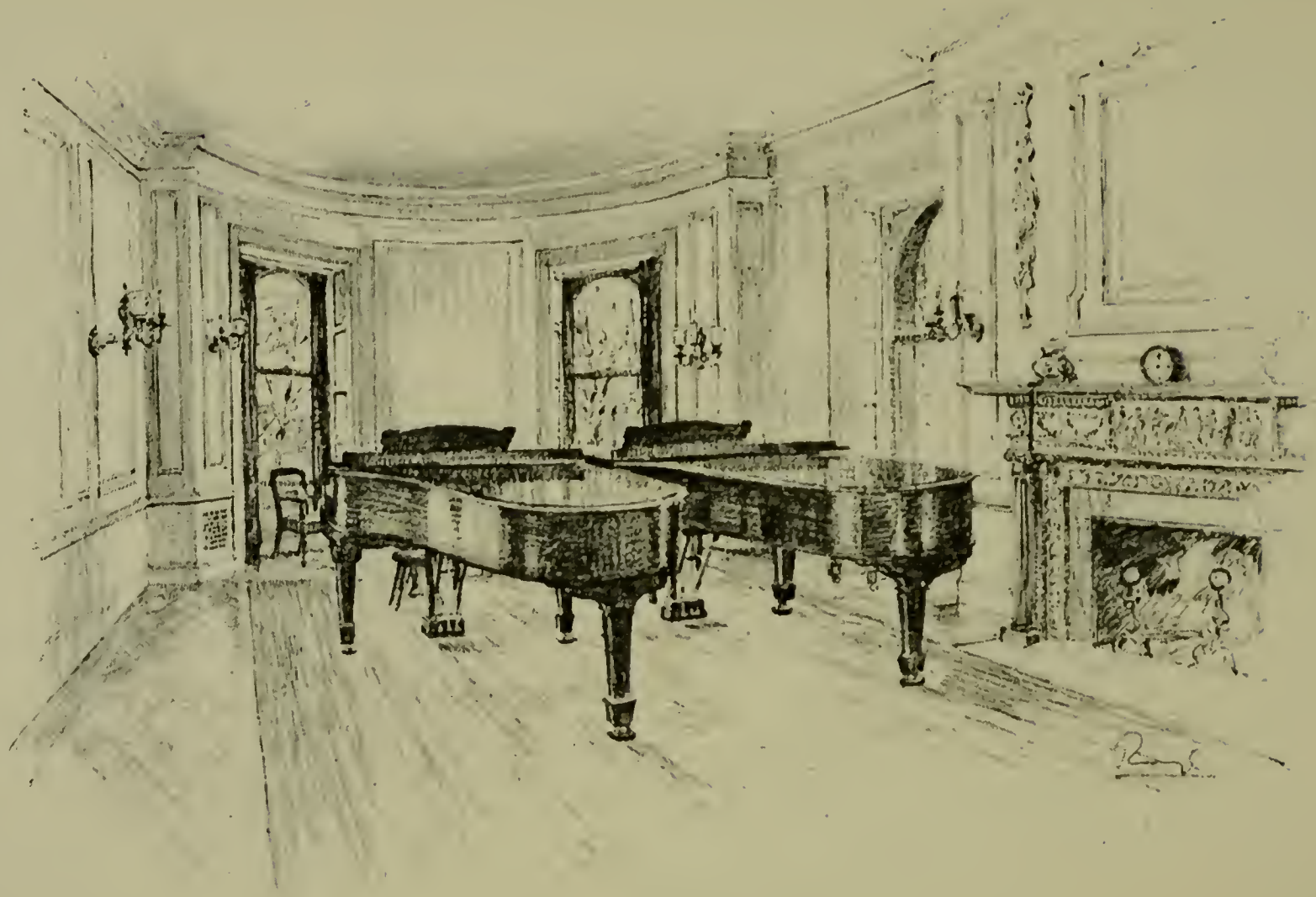
Facilities for Practising

The Institute has reserved several studios as practice rooms for the students. Those furnished with grand pianos are assigned at the rate of ten cents an hour, and those with upright pianos, at the rate of fifteen cents for two hours.

Pianos may be rented for the season from a number of regular piano houses at the usual rates.

Drawing by Ruyl

The Executive Department Building
The Curtis Institute of Music



Drawing by Ruyl

A Studio
The Curtis Institute of Music

Health Measures

To assure the students of proper care in the time of sickness and convalescence, arrangements have been made with physician, throat specialist, dentist and oculist to accept as patients any students of the Institute who may be introduced by the Counselor of the Student Body.

The Tea Room

A most important factor in maintaining the health and morale of the students is the Tea Room, where on week-days substantial lunches are served at nominal prices, 25, 35 and 45 cents. Ample portions of the best food, well-cooked, are served.

These luncheons form a pleasant break in the day. Students and members of the faculty sit at the same tables and come to know each other, and thus bridge the gulf which too often separates pupil from teacher.

List of Students Taking Major Subjects 1925-1926*

Albling, Sadie E.	Portland, Maine
Alexander, Malvena	Charlotte, North Carolina
Aronoff, Max	Philadelphia
Bacon, Ernestine B.	Philadelphia
Ballon, Ellen	Mount Vernon, New York
Barabini, Olga	New York City
Barber, Samuel O.	West Chester, Pennsylvania
Barker, Eleanor W.	Philadelphia
Barnes, Catherine D.	Nutley, New Jersey
Barringer, Elizabeth	Philadelphia
Baskin, Matilda	Drifton, Pennsylvania
Baslow, Bernard	New York City
Bayles, Nora M.	Columbus, Ohio
Beggs, Charles V.	Wilmington, Delaware
Behrend, Jean	Philadelphia
Belcher, Louise A.	Philadelphia
Berkowitz, Rosela S.	Philadelphia
Binder, Rose	Newark, New Jersey
Binz, Ralph E.	Philadelphia
Blankenship, Marion	Lancaster, Pennsylvania
Blitzstein, Marc	Philadelphia
Bly, Edith W.	Philadelphia
Bok, Margaret Plummer**	Ardmore, Pennsylvania
Brainerd, Jessie L.	Union, New York
Braun, Edith E.	Merion, Pennsylvania
Braverman, Bella	Philadelphia
Briselli, Iso	Berlin, Germany
Brock, Anne B.	Philadelphia
Calloway, Marion M.	Merion, Pennsylvania
Cameron, Richard, Jr.	Philadelphia
Cameron, William	Providence, Rhode Island
Carpenter, James McF., Jr.	Haverford, Pennsylvania
Cheesman, Virginia	Philadelphia
Cherkassky, Shura	New York City
Cinberg, Lillian	Philadelphia
Cole, Orlando	Philadelphia
Conant, Katherine	Bridgewater, Massachusetts
Coye, John S.	Wilmington, Delaware
Crosby, Anna R.	Port Arthur, Texas
Curd, Ursula G.	Philadelphia

*In addition to these students there were 55 special students enrolled in the Theoretica Department.

**Withdrawing before the close of the year.

D'Andrea, Mary H.	Pleasantville, New Jersey
Davis, Dorothy H.**	Philadelphia
Deak, Stephen	Philadelphia
de Blasiis, Martha	Glen Falls, New York
de Blasiis, Virginia	Glen Falls, New York
Demarest, Charles	Madison, Wisconsin
de Schauensee, Max	Philadelphia
de Sola, Elizabeth L.	Montreal, Canada
Diaz, Antonio B.	Mexico City, Mexico
Donath, Paul F.**	Philadelphia
Duane, Sarah F.	Philadelphia
Dummer, Dorothy S.	Rockport, Massachusetts
Eastman, Mary B.	Los Angeles, California
Evans, Wilbur	Philadelphia
Feldman, Harry A.	New York City
Ferguson, Paull	Robinson, Illinois
Fields, Eleanor	Norristown, Pennsylvania
Fink, Edna L.**	York, Pennsylvania
Fink, Mary M.	Baltimore, Maryland
Fischoff, Joseph	South Bend, Indiana
Fisher, Ada M.	Lebanon, Pennsylvania
Fisher, Florence	Toledo, Ohio
Forbes, Mildred M.	Hollywood, California
Freed, David	Philadelphia
Freedman, Sarah	Philadelphia
French, Rosetta S.	Cynwyd, Pennsylvania
Gardiner, Virginia**	Toledo, Ohio
Germer, Meredith	Harrisburg, Pennsylvania
Gershman, Paul	Vineland, New Jersey
Geyer, George W.**	Chambersburg, Pennsylvania
Giacobbe, Stellario	Philadelphia
Ginsburg, Kathryn	Los Angeles, California
Glaser, Bernard R.	Philadelphia
Goddard, Eleanor	Swarthmore, Pennsylvania
Goldenthal, Frances	New York City
Goremica, Simeon	Philadelphia
Gough, Frank, Jr.	Lumberton, North Carolina
Graver, Carl	Wilmington, Delaware
Greenberg, Albert A.	Philadelphia
Gregg, Frances Y.	Urbana, Ohio
Gregory, Euphemia	Philadelphia
Grevemberg, Estelle**	New Orleans, Louisiana
Hadfield, Homer H.**	Phoenixville, Pennsylvania

**Withdrawing before the close of the year.

Hall, Helen	Dallas, Texas
Harcum, Edith	Bryn Mawr, Pennsylvania
Hayes, Annie M.	Charlotte, North Carolina
Henderson, Charles, Jr.	Lansdowne, Pennsylvania
Hepler, Emily S.	Ventnor, New Jersey
Herrman, Anna	Sharon, Pennsylvania
Hice, Arthur	Philadelphia
Hochstetter, Edna	Philadelphia
Hodge, Dorothy F.	Philadelphia
Hodge, Muriel B.	Philadelphia
Homer, Katherine**	Bolton, New York
Hormell, Elizabeth	Delaware, Ohio
Horner, Emily D.	Ripon, Wisconsin
Hughes, Alfred**	Waverly, Illinois
Hull, Corinne	Parkersburg, West Virginia
Jepson, Helen E.	Akron, Ohio
Jewell, Margaret	Norwich, New York
Jones, Marion	Vicksburg, Mississippi
Jurciukonis, Juozas	Philadelphia
Kahn, Gordon	Philadelphia
Kaufman, Harry	New York City
Kaufman, Schima	New York City
Keboch, Franklin	Pittsburgh, Pennsylvania
Kern, Dorothy M.	Northampton, Pennsylvania
Kirk, Alice I.	Pittsburgh, Pennsylvania
Korman, Marjorie	Philadelphia
Krainis, Abraham	Stelton, New Jersey
Krupnick, Abraham**	Philadelphia
Lamas, Eugene	Los Angeles, California
Lantner, Martha	Brooklyn, New York
Lee, Warren L.	Philadelphia
Leeds, Miriam E.	Allentown, Pennsylvania
Lenrow, Elbert	Binghamton, New York
Lerch, Louise	Allentown, Pennsylvania
Levine, Joseph	Philadelphia
Levy, Frances	New York City
Lockhart, Dorothy	Philadelphia
Luchs, Selma	Philadelphia
Maag, Frederick, Jr.	Philadelphia
MacBurney, Gertrude**	Philadelphia
Maher, Rosamond	Philadelphia
Mapes, Gordon	Binghamton, New York
Matison, Lily	Santa Monica, California

**Withdrawing before the close of the year.

Mayers, Bernard L.	Lakewood, New Jersey
McGinnis, Robert E.	Wyncote, Pennsylvania
McLaughlin, Myrtle	San Francisco, California
Meeker, Helen A.**	Winfield, Kansas
Meiskey, Elsa	Lancaster, Pennsylvania
Mills, Edith F.	Annville, Pennsylvania
Mitchell, Ercelle	Jacksonville, Florida
Molind, Aaron	Philadelphia
Monroe, Florence R.	Shelbyville, Illinois
Montgomery, Bessie	Wynnewood, Pennsylvania
Montgomery, Mary B.	Villa Nova, Pennsylvania
Moody, Katherine H.	Indianola, Mississippi
Moore, Dorothy**	Columbus, Ohio
Morgan, Catherine	Norristown, Pennsylvania
Morrisett, James S.	Winston-Salem, North Carolina
Morseman, Florence	Sedalia, Missouri
Munro, Lucile Nadler	Philadelphia
Myerov, Joseph**	Philadelphia
Nazarevitch, Xenia	New York City
Nicholas, Alice	Wilmington, Delaware
Noll, Kathryn**	Cornwall, Pennsylvania
Ohman, Hazel E.	St. Paul, Minnesota
Otterstein, Adolph W.	Denver, Colorado
Paget, Ethel	Philadelphia
Palmer, Florence	Williamstown, Massachusetts
Philips, Amy	New Brunswick, New Jersey
Pickens, Jane	Atlanta, Georgia
Pierce, Dorothy E.	Philadelphia
Pierce, Robert N.	Philadelphia
Polakoff, David**	Chicago, Illinois
Polisi, William	Philadelphia
Pollard, Elizabeth G.	Swarthmore, Pennsylvania
Polvogt, Esther Love	Baltimore, Maryland
Poska, Judith	Seattle, Washington
Power, Dorothy B.	Philadelphia
Pyle, Ella W.	Wilmington, Delaware
Quinley, Chester	Philadelphia
Rader, Jacob	Philadelphia
Rapp, Marion P.	Willow Grove, Pennsylvania
Reardon, Casper	Schenectady, New York
Reinert, Clarence W.	Allentown, Pennsylvania

**Withdrawing before the close of the year.

Reinhardt, Louise	Wilmington, Delaware
Resnikoff, Vera	Brooklyn, New York
Richardson, John	Philadelphia
Richter, Alfred	Oaklyn, New Jersey
Rick, Margaret	Reading, Pennsylvania
Rizzo, David J.	Philadelphia
Roberts, Elizabeth R.	Philadelphia
Roberts, Eloise A.	Philadelphia
Roberts, Helen A.	Windsor, New York
Rolin, Mary C.	Strafford, Pennsylvania
Rose, Kathryn V.	Brookline, Pennsylvania
Rothschild, Ruth	Le Mars, Iowa
Rubanoff, Joseph	Philadelphia
Rudow, Jack	Baltimore, Maryland
Ryan, William	Haverford, Pennsylvania
Savitt, Jacob	Philadelphia
Seenofsky, Max	Philadelphia
Seiger, Suzanne	Pittsburgh, Pennsylvania
Shaffner, Florence M.	Lancaster, Pennsylvania
Sharlip, Benjamin	Philadelphia
Sharpe, Mary M.	East Orange, New Jersey
Shefter, Abram**	Norristown, Pennsylvania
Shortz, Guy**	Philadelphia
Shultz, Esther	Philadelphia
Singer, Jacques	Jersey City, New Jersey
Sister Regina Dolores	Philadelphia
Skibinsky, Myra R.	Philadelphia
Smith, Ellanore S.	Wynnewood, Pennsylvania
Snyder, Sophia M.	Pittsburgh, Pennsylvania
Snyder, Thelma	Harrisburg, Pennsylvania
Solovieff, David	Philadelphia
Stacey, Aletha G.	Wellington, Ohio
Stackhouse, Elizabeth	Bloomsburg, Pennsylvania
Stadie, William C.	Philadelphia
Stern, Lucie	New York City
Stetler, Floraine	Detroit, Michigan
Stevens, Margaret	Collingswood, New Jersey
Strimpler, Helen M.	Audubon, New Jersey
Thompson, Elizabeth D.	Glenside, Pennsylvania
Thorp, Carl W., Jr.	Cleveland, Ohio
Thwing, Alice	Philadelphia
Townsend, Richard	Philadelphia
Townsend, Winifred	Philadelphia
Tracy, Sarah P.	Philadelphia

**Withdrawing before the close of the year.

Van Buskirk, S. Elizabeth	Pottstown, Pennsylvania
Verlin, Bernard M.	Philadelphia
Viohl, Herbert	Wilmington, Delaware
Viohl, Walter C.	Wilmington, Delaware
Wachansky, Saul	Philadelphia
Walker, Louise P.	Ottawa, Kansas
Wallen, Hobart	San Diego, California
Walstrum, Theodore P.	Ridgewood, New Jersey
Watson, Mary E.	Kansas City, Missouri
Weisberg, Michele	Philadelphia
Weston, Esther B.	Philadelphia
Whitley, Hazel	Detroit, Michigan
Whitmer, Rachel	Philadelphia
Wightman, Florence	Philadelphia
Wilberscheid, Joseph**	Plainfield, New Jersey
Wills, Helen J.	Newport News, Virginia
Wolf, Jennie	Philadelphia
Worrell, Edna**	Point Pleasant, New Jersey
Wulfe, Nina**	New York City
Yahn, Anne	Philadelphia
Yardumian, Elijah	Philadelphia
Zaslavski, Doris	New York City
Zollette, Sandro	Philadelphia
Zuazua, Adeline	Calexico, California
zu Putlitz, Lois	Santa Monica, California

**Withdrawing before the close of the year.

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Biddle-Paret Press
Philadelphia

The Endowment of The Curtis Institute of Music makes possible rare opportunities for students of talent

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year —— 1926-1927

Department of Voice

Marcella Sembrich, *Director*

Harriet van Emden, *Assistant*

Teaching Staff

Marcella Sembrich

Madame Charles Cahier — Emilio de Gogorza

Horatio Connell — Harriet van Emden

Madeleine Walthèr

Repertoire and Chorus

Richard Hageman

Accompanists and Assistants

Harry Kaufmann — Esther Ruhrseitz — Dagmar de Corval Rybner

Diction

Marie Bacher — Minna Saumelle — Georges Bally

Domenico Vittorini — Samuel A. King — Hermann J. Weigand

Stage Deportment

Samuel A. King

Entrance Examinations will be held Thursday, Friday, Saturday
September 23, 24, 25

Address All Inquiries to

William E. Walter, *Executive Director*

The Curtis Institute of Music

Rittenhouse Square

Philadelphia, Pennsylvania

The Steinway is the official piano of The Curtis Institute of Music

Department of Voice

A SINGULARLY well-balanced faculty of eminent artists and teachers provides The Curtis Institute of Music with unusual opportunities to develop and train voices. Moreover, the supplementary studies required of all students give them not merely a sound musical foundation for their art, too often lacking in singers, but at least an acquaintance with other related arts, particularly literature, poetry, a knowledge of which is so necessary to proper interpretation. The perfection of the voice as an instrument is only the beginning of a singer's art. With this training should go coincidently a general musical and artistic development.

At the head of the department is Marcella Sembrich. For over forty years the name of this remarkable woman has stood for all that is highest and best in the art of singing. After the long career which has placed her name amongst the immortals, she retired from public life, and with that same devotion and zeal which had made her a foremost artist of her time, gave herself to the work of imparting her knowledge to others, to eager youngsters who were filled with ambition to emulate her. As a teacher she has been singularly successful and the name "Sembrich pupil" carries with it a very particular *cachet*. Madame Sembrich has been at the head of the Voice Department of The Curtis Institute of Music since its inception, and already one of her students has been accepted by Guilio Gatti-Casazza as a member of the Metropolitan Opera Company.

Associated with her are five artists and teachers of distinction. Contraltos naturally fall to Madame Charles Cahier, although there is no rule for this, as amongst the students working with her are sopranos and tenors. Few American women have reaped greater artistic rewards than Madame Cahier. She has sounded, so to say, every note in the gamut of the singer. She is regarded as one of the greatest interpreters of the art-song. She holds a unique place as a singer of the difficult and evasive music of Gustav Mahler.

For years she was a principal singer in the Vienna Opera. A pupil of Jean de Reszke, through her the great tradition of that unforgettable artist is handed down to others.

The Curtis Institute of Music holds itself more than fortunate in securing the services of Emilio de Gogorza. This eminent singer had always refused to associate himself with any school, but finding conditions in The Curtis Institute congenial and to his liking, he accepted the post offered to him. He has demonstrated himself to be another great artist who brings to his teaching the enthusiasm and ardor which characterize him as a singer. Thoroughly sound in the mechanics of singing—his own singing shows that beyond cavil—an admirably complete musician, as a teacher his success equals his brilliant achievements as an artist.

A new member of the vocal faculty will be Harriet van Emden, who for the past two years has been professor of voice in the Conservatory of Music in Cologne, Germany. Miss van Emden is an American. She received her training from Madame Sembrich; in fact, was one of the first pupils accepted by that great artist when she began to teach some ten years ago. An admirable example of Sembrich's methods, she follows closely the lines laid down by her teacher and has herself won an enviable reputation in Germany as instructor of singing.

Madame Madeleine Walthèr and Horatio Connell continue the admirable work they have been doing in the past. Madame Walthèr, last year—her first with The Curtis Institute—had a large class almost exclusively of young, untaught, untried voices. The results obtained in a single year's teaching were altogether gratifying to her students as well as to herself.

Mr. Horatio Connell too, has had a most interesting group of students whose progress reflects great credit on their teacher. Himself an admirable singer of soundest schooling, he wins the loyal devotion of the young men and women who study with him. Several of them show much more than ordinary promise of rich achievement.

Repertoire, Interpretation, Chorus

Richard Hageman, who personally has charge of this most important work, deals only with the more advanced students who are turned over to him by their own teachers. Mr. Hageman's years of experience as an accompanist, as a *repetiteur,* then conductor of grand opera, has admirably fitted him for instruction of this nature. He is filled with the best traditions of the operatic and concert stage, and has a rare gift in passing them on to others.

Choral singing is an essential part of the education of vocal students and will be required of all of them. Other students who can qualify for the chorus can take this work as an elective.

Diction

Diction, the proper pronunciation and enunciation of words as set to music, is a most important part of the singer's training and much stress is laid upon it in The Curtis Institute of Music. The following authorities give courses: Special diction (for most advanced students), Minna Saumelle; French (advanced), Madame Marie Bacher; French (elementary), Georges Bally; English, Samuel Arthur King; Italian, Domenico Vittorini; and German, Hermann J. Weigand.

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year ——— 1926-1927

DEPARTMENT OF PIANO

Josef Hofmann, *Director*

David Saperton, *Assistant*

TEACHING STAFF

Josef Hofmann

Benno Moiseïvitsch

Isabelle Vengerova

Moriz Rosenthal

David Saperton

Entrance Examinations Monday, Tuesday and Wednesday
September 27, 28 and 29, 1926

All Examinations are held in The Curtis Institute of Music

Address all inquiries to

William E. Walter, *Executive Director*

The Curtis Institute of Music

Rittenhouse Square

Philadelphia, Pennsylvania

The Steinway is the official piano of The Curtis Institute of Music

In forming its faculty for the Department of Piano, it has been the aim of The Curtis Institute of Music to engage as its teachers, artists who not only are of indisputable reputation but who represent the greatest traditions of their art, who can transmit to their students not only their own great stores of knowledge and experience but that which they have received from their masters.

Thus Josef Hofmann represents as no other living pianist the school of Anton Rubinstein, whose pupil he was. In Moriz Rosenthal are found the best traditions of Tausig, brought to him by Rafael Joseffy, and even more important, the best traditions of Franz Liszt, with whom as a pupil he lived both in Weimar and Rome. Benno Moiseïvitsch received the bulk of his training from Theodor Leschetitzky, while Madame Vengerova also in a sense represents that school. First a pupil of Annette Essipoff and later her assistant, she succeeded this great woman as professor of piano in the Conservatory in Petrograd. David Saperton, who is a brilliant concert artist, is more of an eclectic, yet must be regarded as a follower of Hofmann.

So it is that the three greatest schools of piano playing are represented in The Curtis Institute of Music by artists who in turn are creating traditions for the future. The names of Hofmann, Rosenthal and Moiseïvitsch are known and honored wherever the art of music is practiced. They are among the greatest living masters of the piano.

THE TWO MOST notable additions to the faculty for 1926-1927 are Moriz Rosenthal and Benno Moiseïvitsch. Rosenthal is one of the last of that group of mighty pianists which made the end of the nineteenth and the beginning of the present century so glorious in the annals of music. From the beginning of his career he has held a foremost place amongst the masters of his art. As an interpreter and as a technician his authority has been and is supreme. He is truly a representative of the "grand style," an inheritor of the greatest traditions of his master, Franz Liszt.

Moiseïvitsch is entirely of today, a modern, of his time, as befits one in his early manhood. The elegance, grace and charm of his playing are familiar to all lovers of the piano. He is deeply interested in teaching and great pleasure and benefit are in store for those who are so fortunate as to study with him.

Josef Hofmann remains at the head of the department, and continues his teaching in which he has won such a signal success. It is significant that three of his youngest pupils, ranging from thirteen to fifteen years, have been selected by Leopold Stokowski to appear next winter with the Philadelphia Orchestra in a special series of subscription concerts to be given in Philadelphia. These are Jeanne Behrend, of Philadelphia, and Lucie Stern and Shura Cherkassky, of New York.

Grading in the Department of Piano

Mr. Josef Hofmann, director of the Department of Piano, has inaugurated the following system of grading students:

ARTIST GRADE A ARTIST GRADE B

Only for advanced students and professionals who desire to study under acknowledged Masters and benefit by their advice and experience.

---

*PREPARATORY GRADE

Where the student is on probation and being developed for the Artist Grades.

POST-SUPERVISION

Available only to former students of the Artist Grades. Four lessons given by their respective teachers at equal periods during the school year, for not more than two years in each individual case.

The unique feature of the Piano Department is that the same Masters who teach the most advanced students also give "Preparatory Grade" instruction. This enables the pupils to get the right foundation for further development, from the time they enter the Curtis Institute.

---

*The following are the minimum requirements for entrance to the Preparatory Grade:

Candidates must be able to play satisfactorily from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year ——— 1926-1927

DEPARTMENT OF VIOLIN

Carl Flesch, *Director*

Richard Hartzer, *Assistant*

TEACHING STAFF

Carl Flesch

Richard Hartzer — Frank Gittelson

Sascha Jacobinoff — Emanuel Zetlin

DEPARTMENT OF HARP

Carlos Salzedo, *Director*

Florence Wightman, *Assistant*

Entrance Examinations

Candidates for Admission to the Department of Violin will be examined Tuesday and Wednesday, September 28 and 29, 1926

Candidates for Admission to the Department of Harp will be examined Saturday, October 2, 1926

All Examinations are held in The Curtis Institute of Music

Address All Inquiries to

William E. Walter, *Executive Director*

The Curtis Institute of Music

RITTENHOUSE SQUARE

PHILADELPHIA PENNSYLVANIA

The Steinway is the official piano of The Curtis Institute of Music

Department of Violin

MOST DISTINGUISHED ARTISTS make the Faculty of the Department of Violin. At the head of it is Carl Flesch, one of the great virtuosi of our time and a teacher whose reputation is unique. A Hungarian by birth who received his early training in the great and widely differing conservatories of Budapest, Vienna and Paris, he has built up his art and his method on the best traditions and practice of these three great schools. His treatise "The Art of Violin Playing" is held as a final authority.

His colleagues in the Violin section, all of them artists of distinct individuality, work in most sympathetic co-operation with him and his aims, for at one time or another all have studied with him. His personal assistant, Richard Hartzer, of Berlin, who came to America and the Curtis Institute of Music a year ago, is a teacher of unusual qualities. He has been assistant to Mr. Flesch in his teaching for many years and knows his methods thoroughly. He prepares Mr. Flesch's students in the lessons they are to take to the master.

The other teachers work quite independently, although Mr. Flesch exercises a general supervision over all that is done. Two of these are Americans of the younger generation who have secured for themselves enviable reputations as artists. Both of them are natives of Philadelphia. Frank Gittelson, after preparatory studies in the latter city, was for several years a pupil of Mr. Flesch in Berlin, making his debut there in 1913 with the Bluthner Orchestra under Ossip Gabrilowitsch. Returning to America, after a most successful debut in New York, he played with most of the

great American orchestras. His career was interrupted by his service in the war and since its close he has divided his time between playing in public and teaching.

The other American is Sascha Jacobinoff. He also is a disciple of Flesch, having studied with him in Berlin for several years. As an artist he is held to be one of the finest violinistic products of this country, and he has shown by the progress and success of his pupils that he has unusual qualities as a teacher.

The fifth member of the Violin Faculty is a Russian, Emanuel Zetlin, a winner of the first prize in Violin in the Petrograd Conservatory, a pupil of Leopold Auer. After much concertizing in Russia, he went to Germany, studied with Flesch, and began a most successful career as a virtuoso and as concert-master of the Frankford (am-Main) Symphony Orchestra. The end of the war brought him to America and ultimately to The Curtis Institute of Music, which is the richer thereby.

Some remarkable talent is being developed by these teachers. Students come from as far as Berlin in the east and California in the west. Several are already prepared for public appearance.

A most unusual compliment has been paid The Curtis Institute of Music when six of its students were invited by Leopold Stokowski to appear as soloists next winter with the Philadelphia Orchestra in a special series of subscription concerts. Three of them are violinists, students under Mr. Flesch—Lois zu Putlitz, of Los Angeles, fifteen years old; Iso Briselli, of Berlin, Germany, thirteen years old; and Jacob Savitt, of Philadelphia, eighteen years old. Savitt was taken by Mr. Stokowski into the Violin section of the Philadelphia Orchestra this last spring. The other three soloists are pianists.

Department of Harp

THE DEPARTMENT of Harp in The Curtis Institute of Music is unique. Under the direction of Carlos Salzedo, who not only is one of the greatest of living virtuosi but is a master musician and a truly inspired teacher, in two years it has become the largest department of its kind of any college or conservatory of music in America, if, indeed, not in the world. Eleven young women and two young men worked here under Mr. Salzedo last year, two of them holding scholarships from the National Association of Harpists.

Next year Mr. Salzedo will have as assistant Florence Wightman, a graduate pupil and a brilliant professional harpist.

A new feature of the Department will be Harp Ensemble classes for advanced students directed by Mr. Salzedo. These will be worked out on the plan of the Salzedo Harp Ensemble; that is, not in unison, but in polyphonic formation. The music is specially transcribed and arranged by Mr. Salzedo, and is taken from composers of the XVIIIth, XIXth and XXth centuries. Weekly rehearsals will be held, and at the close of the year there will be a public performance.

Harpists in general are deeply in debt to Mr. Salzedo. He has contributed much to the development of harp technique. He has greatly widened the repertoire of the instrument by his transcriptions of ancient and modern music into its own peculiar idiom, as well as by his own compositions. Above all he has been a principal factor in restoring the harp to a position in music worthy of its beauty and its long and eventful history.

THE CURTIS INSTITUTE *of* MUSIC

ENDOWED *by* MARY LOUISE CURTIS BOK

Third Year ——— 1926-1927

VIOLA, VIOLONCELLO *and* STRING ENSEMBLE

TEACHING STAFF

Viola
LOUIS BAILLY

Violoncello
FELIX SALMOND

String Ensemble
LOUIS BAILLY FELIX SALMOND

Entrance Examinations for Violoncello, Monday and Tuesday,
September 27 and 28, 1926
Entrance Examinations for Viola, Wednesday, September 29, 1926

All Examinations are held in THE CURTIS INSTITUTE *of* MUSIC

Address All Inquiries to
WILLIAM E. WALTER, *Executive Director*
THE CURTIS INSTITUTE *of* MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

The STEINWAY is the official piano of THE CURTIS INSTITUTE *of* MUSIC

The Viola

LAST YEAR for the first time in the United States The Curtis Institute of Music established a department exclusively devoted to the viola, in many respects the most beautiful of the string family, certainly the most neglected. In doing so, its aim was to place the study of the viola and its peculiar technique on a par with that of the violin and violoncello.

To this end it engaged as teacher Louis Bailly, one of the world's most famous masters of the viola, perhaps the greatest master. The success has been remarkable. Some of his students are devoting themselves to the viola because they rightly see brighter prospects for them with this instrument in orchestra and chamber music than with the violin. Others have taken it up because their physical make-up has proved to be too heavy for violin technique.

There is an increasingly wide field of opportunity for viola players who really know their instrument and do not treat it as a by-product of the violin. The demand for such is much greater than the supply, hence competition is not so keen as it is amongst violinists and the material rewards are, generally speaking, higher. There is a growing interest in the instrument, and modern composers are writing much for it.

The Violoncello

THE REMARKABLE PROGRESS made in the past year by the students of violoncello has served to show that their master, Felix Salmond, is a most inspiring teacher. In the few years he has been a resident of this country, Felix Salmond, the virtuoso, has won for himself a unique place in the esteem of both the general public and of his fellow musicians. The beauty of his playing, the authority of his style, and the sincerity of his musicianship are accepted without question.

His year at The Curtis Institute of Music has shown that his gifts as a teacher are of equal quality. He has in a high degree the ability to impart his knowledge to others and the rarer gift of making his pupils share his enthusiasms. Hence it is that his achievements in his first year at The Curtis Institute of Music rank notably high. Under his inspired direction this Department of Violoncello is destined to become the most important of its kind in this country.

Ensemble

ENSEMBLE, the study and practice of chamber music, is a most important part of the education of students of the violin, viola, 'cello, and, to a perhaps less degree, the piano. Great emphasis is laid on it in The Curtis Institute of Music. All students in the departments of stringed instruments must take two hours a week of this work and not a few of the more advanced, from choice, give more time to it.

In such training they gain an intimate knowledge of music in its highest and purest form, while at the same time they secure invaluable training in reading, rhythm and style. Nothing builds more firmly and more soundly the foundations of true musicianship.

During the past year there were fifteen distinct groups, ten under Louis Bailly, and five under Felix Salmond. Six concerts were given during the year at which the following works were played:

Beethoven, Quartets, Opus 18, Nos. 2, 3, 4, 5; *Mozart,* Serenade for String Quartet, Quartets in G minor and G major; *Haydn* Quartet, Opus 3, No. 2; *Schubert,* Quartets in A minor and G major; *César Franck,* Quintet in F minor for Piano and Strings; *Lekeu,* Sonata in G major for Piano and Violin; *Brahms,* Sextet in B-flat major; *Hugo Wolf,* Italian Serenade for String Quartet; *Schumann,* Quintet in E-flat major for Piano and Strings. Over fifty different works were studied in whole or in part.

Next year this work will again be in charge of Mr. Bailly and Mr. Salmond. Both of these men are masters of the art of ensemble. thoroughly familiar with its literature and traditions. Mr. Bailly and Mr. Salmond are the viola and 'cello respectively, of the Curtis Quartet, organized last year with Carl Flesch and Emanuel Zetlin as its other members. Opportunity is given all students to hear these masters one or more times during the year.

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year —— 1926-1927

Department of Theory

Reginald Owen Morris, *Director*

Herbert W. Sumsion, *Assistant*

TEACHING STAFF

Composition and Orchestration
Reginald Owen Morris

Counterpoint and Composition
Rosario Scalero

Harmony
Herbert W. Sumsion
Ethel S. Drummond

Solfège
Renée-Longy Miquelle

Entrance Examinations and Gradings Begin
Monday, September 27

Address All Inquiries to
William E. Walter, *Executive Director*
The Curtis Institute of Music
Rittenhouse Square
Philadelphia Pennsylvania

The Steinway is the official piano of The Curtis Institute of Music

THE THEORETICAL DEPARTMENT of The Curtis Institute of Music has a two-fold purpose. First, it aims to put the tools of their trade into the hands of young men and women who have a gift for musical composition and to give them the impetus for creative work in Composition. Second, it aims to give to the students of applied music a thorough training in theoretical branches as supplementary to their major interest in Voice, Piano or other instruments.

Beginning with Solfège, in which each student is thoroughly grounded, the course further embraces Harmony, Counterpoint and Fugue, Composition, Orchestration and Score Reading.

Composition and Orchestration are given in individual lessons only and each student receives a purely individual treatment of his case. The teaching of Solfège and Harmony, however, is given in small classes because of the stimulating effect of group work in these less advanced subjects.

Each branch is in the hands of musicians of scholarly attainments. Mr. Reginald Owen Morris, who comes to The Curtis Institute of Music in September 1926 to assume charge of the Department, has been professor of Harmony and Composition at The Royal College of Music in London for seven years and brings to America the solid musicianship and pedagogical expertness which distinguish a great teacher. He is a graduate of Harrow and the New College, Oxford, and possesses, therefore, a splendid cultural background for his work in music.

Mr. Morris is the author of several text-books, "Foundations of Practical Harmony and Counterpoint" and "Contrapuntal Technique," the latter book being regarded as demolishing the dry-as-dust rules and theories which have often made the study of counterpoint dull and heavy for the student.

Mr. Rosario Scalero is the type of scholar which only Italy could produce. With a depth of learning and a love for the spirit of form and beauty and orderliness which are almost

lost qualities today, he combines a genuine enthusiasm for teaching, and a power of creating in students the real craftsmanship's attitude toward their work. His students soon come under the spell of his personality and enjoy the quiet, slow, discriminating study of Counterpoint and Fugue, and Composition. Five of his students from The Curtis Institute of Music are spending the summer of 1926 in Mr. Scalero's summer home in the Italian Alps in order to be under his inspiring direction.

Madame Renée Longy-Miquelle, who will be in charge of the classes in Solfège, was born in Paris. Her early studies were pursued with the zeal and thoroughness characteristic of the French educational system. After three years as a teacher of Eurhythmics she decided to devote herself entirely to the work of the Longy School, founded in Boston by her father, Georges Longy, for 27 years the celebrated first oboist of the Boston Symphony Orchestra. There she paid special attention to the teaching of Solfège, in addition to the general direction of the School.

Madame Miquelle will give American students the keenness of discrimination and the authoritative understanding of musical principles which characterize those thoroughly grounded in the admirable system of French Solfège. She is the author of an excellent text-book, "Principles of Musical Theory."

Herbert W. Sumsion and Ethel S. Drummond will act as assistants to Mr. Morris in the teaching of Harmony. Mr. Sumsion is a brilliant young English musician who has been for some years the organist of Christ Church, Lancaster Gate, one of the most important of the London churches. Mr. Sumsion was formerly a student at The Royal College of Music and for the past two years has been in charge of the music at Bishop's Stortford Boys' College.

Ethel Drummond is a Canadian by birth and received her early academic training in England and her musical training in England and Germany. She has taught in Boston, New York and Philadelphia.

Students of Composition at The Curtis Institute of Music have certain unusual advantages. Through the many ensemble classes, the Students Orchestra, and Chorus, they will have the opportunity of hearing their compositions played in the rehearsals.

To students in Composition, the following courses are open:

Secondary Piano
Solfège
Harmony
Counterpoint and Fugue
Orchestration
Score Reading
English, French, German, Italian — Language Literature and Diction
Comparative Arts
History of Music
Comparative Literature
World History
Psychology
Acoustics
Eurhythmics

Students are urged to attend the Ensemble classes under Mr. Louis Bailly and Mr. Felix Salmond, Students' Chorus under Mr. Richard Hageman, and rehearsals of the Students' Orchestra under Mr. Leopold Stokowski.

The Curtis Institute holds itself in readiness to publish at its expense any works by its students in Composition which it seems desirable to publish.

The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Third Year ——— 1926-1927

A Course of Twenty-Seven Lectures on

Comparative Arts

Monday Afternoons at 3:15

at the Plays and Players, 1714 Delancey Street

Beginning October 11, 1926

Ending May 2, 1927

The lectures are open to the general public—to such a number as can be accommodated in addition to students taking the course. For all students of the Institute they are free. For all others

Course Tickets, $30

Address all inquiries to

William E. Walter, *Executive Director*

The Curtis Institute of Music

Rittenhouse Square

Philadelphia, Pennsylvania

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THE COURSE of lectures on Comparative Arts given each winter by The Curtis Institute of Music will next year, as in the past, be open to the public. It gives much pleasure, however, to announce that a much larger number of auditors who are not enrolled students can be accommodated, inasmuch as the lectures will be given in the charming auditorium of the Plays and Players, 1714 Delancey Street, until January, or until the completion of the new concert hall of The Curtis Institute of Music now in the course of building. The capacity of this hall will be practically the same as that of the Plays and Players.

Owing to lack of room, in the past only a few of those from outside the Institute who wished to attend could be accommodated. Next winter, while the number of such auditors will still be limited, more can be taken care of.

Thus these unusual lectures become at once a much more important factor in the cultural life of the city and will be the more eagerly sought after. In respect to the variety of subjects treated—yet all of them inter-related—, to their continuity of development, and to the distinguished authorities who deliver them, this course of lectures is unique.

Prospective patrons are reminded that while the number of tickets allotted to the public is much larger than in the past, it is none the less decidedly limited, and those wishing to attend should not delay sending in their reservations.

All reservations will be filled in the order received until the quota of available seats is exhausted. No orders will be filled until paid for. Checks should be made to the order of The Curtis Institute of Music.

There will be no reserved seats.

The Lectures

Ancient Period

1—October 11th.....*The Kinship of the Arts*
FISKE KIMBALL
Director of The Pennsylvania Museum

2—October 18th.....*Greek Literature and Religion*
HENRY NEVILL SANDERS, Ph.D.
Alumnae Professor of Greek, Bryn Mawr College

3—October 25th.....*Some Characteristics of Greek Art*
HUGER ELLIOTT
Director of Educational Work, Metropolitan Museum of Art

4—November 1st.....*Roman Literature and Life*
GEORGE DEPUE HADZSITS, A.M., Ph.D.
Professor of Latin, University of Pennsylvania

5—November 8th....*The Essential Contributions to Civilization made by Greece and Rome*
ALFRED MARTIN
Society for Ethical Culture, New York

Early Christian and Mediaeval Period

6—November 15th.....*The New Code of Christian Ethics and Aesthetics and Its Reflection in the Gregorian Chant*
THE VERY REV. MGR. LEO P. MANZETTI, Mus.D.S.M.
Acting President, St. Mary's Seminary, Baltimore

7—November 22nd....*The Crusades and the Art of the Troubadours*
DR. JEAN B. BECK
Professor of Romance Languages, University of Pennsylvania

8—November 29th.....*Influence of Byzantine and Arabian Civilization Upon the Occident*
GEORGIANA GODDARD KING, M.A.
Professor of the History of Art, Bryn Mawr College

9—December 6th.....*The Teachings of the Great Scholastics: St. Augustin, St. Francis of Assisi, St. Thomas Aquinas*
MR. ALFRED MARTIN

10—December 13th....*The Classical Greek, Roman, Celtic and Norse Elements in Mediaeval Literature*
RAYMOND M. WEAVER, B.S., A.M.
Assistant Professor of English, Columbia University

11—December 20th.....*Dante and Petrarch*
DOMENICO VITTORINI, M.A., Litt.D.
Assistant Professor of Romance Languages and Literature
University of Pennsylvania

12—January 10th....*Home Life in the Various Classes of Society During the Middle Ages*
MR. RAYMOND M. WEAVER

(over)

The Renaissance, Humanism and Reformation

13—January 17th.....*The Revival of Learning after the Fall of Constantinople*
MR. ALFRED MARTIN

14—January 24th.....*The Italian Primitives*
MR. ALFRED MARTIN

15—January 31st...*The Renaissance and the Great Florentine Painters*
MR. ALFRED MARTIN

16—February 7th.....*The Early Contrapuntalists and Palestrina*
ROSARIO SCALERO
Professor of Composition, The Curtis Institute of Music

17—February 14th.....*The Beginnings of Opera*
CARL ENGEL
Chief of Division of Music, Library of Congress

18—February 21st.....*Dürer and Holbein*
LEO KATZ
Artist and Critic, New York City

19—February 28th....*The Reformation: Its Causes and Effects upon Political and Artistic Conditions in the Countries Affected*
MR. ALFRED MARTIN

The Seventeenth Century and the Era of Absolutism

20—March 7th.....*Shakespeare and the Elizabethan Period*
WILLIAM LYON PHELPS
Professor of English, Yale University

21—March 14th.....*Arts and Letters in Spain: Cervantes, Lope da Vega, Velasquez and Calderon*
JAMES P. W. CRAWFORD, Ph.D., Litt.D.
Professor of Romance Languages and Literature
University of Pennsylvania

22—March 21st.....*Louis XIV. Corneille, Racine, Molière*
Lecturer To Be Announced

23—March 28th.....*Johann Sebastian Bach, His Relation to His Predecessors and His Contemporaries—French and Italian Influences in His Style. Italian Concerto—Chromatic Fantasia—English and French Suites*
WANDA LANDOWSKA

The Eighteenth Century

24—April 4th....*Free Thought and Its Expression in Letters and Sciences: Diderot, Voltaire, Rousseau*
ALFRED SCHINZ, Ph.D., O.A.
Professor of French Language and Literature, Smith College

25—April 11th.....*The Classics in Music: Haydn, Mozart*
DANIEL GREGORY MASON
Professor of Music, Columbia University

26—April 25th .....*Beethoven*
Lecturer To Be Announced

27—May 2nd...*The End of the Ancien-Regime, the Revolution and Its Bearings upon Civilization*
MR. ALFRED MARTIN